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Eschenbaums und deren Zweck" read "*Das wiederholte Auftreten d. E. und dessen Zweck*" (229, 18).

The book is excellent in point of paper, type, and printing. But few misprints have been discovered: A comma should be inserted after the word *Notes* on the title page; quotation marks should be used before the word *Man* and after the final word *ist*, page xix, ll. 14 and 30; for *älesl* read *alles* (8, 2); for *ihn* read *ihm* (175, 15); for *kamen* read *kämen* (191, 5).

A clearly printed map of Schleswig-Holstein and also one of the conjectural topography of the story, given on page xx, are an important aid to the intelligent reading of the story.

The hope and confidence that the sale of this pioneer American text of the *Schimmelreiter* will warrant an early new edition of the book is the occasion of the somewhat detailed review of it herewith presented.

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## FRENCH LITERATURE.

*Molière et l'Espagne*, par GUILLAUME HUSZÁR.  
Paris: Champion, 1907, pp. ix + 332 in 8°.

In the present work, M. Huszár has applied to Molière the same critical method that he employed in his well known work on Corneille.<sup>1</sup> Now, as before, he has been preceded by M. Martinenche, who has been working in the same field.<sup>2</sup> So in a discussion of M. Huszár's book a brief comparison with that of M. Martinenche will not be out of place, and the comparison is rendered all the more interesting by the fact that the two critics arrive at different conclusions. M. Martinenche has aimed above all to throw new light on the Spanish sources of Molière. For him Molière's superiority to his originals is unquestionable, and he never fails to reassert Molière's

originality whenever it may be called in question. M. Huszár, on the other hand, has not limited himself to a study of sources, but has tried to revise the verdict of the critics concerning Molière and to establish his proper place in general literature, or as he puts it *la littérature européenne*.

M. Huszár's work divides itself naturally into three parts; a summary of the critical literature dealing with Molière (which serves as an introduction), a study of Molière's Spanish sources, and finally a critical evaluation of Molière's work. The author shows in his introduction that many of those who have hitherto discussed Molière's relation to Spain have allowed their judgments to be influenced by considerations entirely foreign to literary criticism. The Spaniards themselves have taken little part in the discussion compared with the Italian, German, and French critics. Italians, such as Tiraboschi and Riccoboni, have tried to prove that Molière is indebted to Italy rather than Spain for his plots. The German critics, especially Schack and Klein, have been unjust to Molière because of their dislike for the principles of the French classic drama. French critics have been actuated by patriotism to exalt Molière at the expense of his foreign models, justifying on the ground of his superior genius whatever borrowings they were forced to admit. Among the worst offenders in this regard are the editors of the official definitive edition of Molière, Despois and Mesnard; and M. Huszár is at times very severe in his attacks on them. He considers himself in a position to discuss the question dispassionately, as he is a Hungarian with no personal attachment to either country. For two critics, however, he expresses the highest admiration; for M. Brunetière, whose writings inspired him to undertake the present study, and for Sr. Menéndez y Pelayo, whose impartiality is above reproach.

In the second part of the work, every play of Molière is taken up and discussed with reference to the Spanish drama. This exclusive attention to Spanish sources would not be justifiable in a book of the scope of M. Huszár's, were it not that he considers that Molière was little affected by any other foreign influence. The only plays where Spanish influence is not visible are the *Jalousie du Barbouillé* and the *Fourberies de Scapin*, which are drawn from Italian sources.

<sup>1</sup> *P. Corneille et le théâtre espagnol*, Paris, 1903.

<sup>2</sup> E. Martinenche, *La comedia espagnole en France de Hardy à Racine*, Paris, 1900. E. Martinenche, *Molière et le théâtre espagnol*, Paris, 1906.

Other instances of Italian influence are generally disposed of by proving that the Italian models are imitations from the Spanish; e. g., the *Médicin volant* is taken from Dominique's *Medico volante*, which is derived from Lope's *Acero de Madrid*.

In the long list of Spanish plays which Molière has imitated, or in which one may discover striking analogies to certain scenes of his, M. Huszár presents very few facts that have not been brought out by M. Martinenche and others. In a way this is an advantage, for we feel sure we are dealing with accepted facts when we come to consider the justice of the conclusions drawn from them by M. Huszár.

To sum up the Spanish influence on Molière, we find that his ideas as to the doctors, the *précieuses*, the hypocrites, and the jealous husbands had all been expressed in Spain, that almost all of his plots have some element borrowed from Spain, and that three of his plays, *La Princesse d'Élide*, *Don Juan*, and *l'École des maris* may certainly be classified as adaptations of Spanish originals, while there is a strong probability that the same is true of *Dom Garcie de Navarre*, *Sganarelle*, and the *Fâcheux*. Molière has not allowed himself to be dominated by his originals, however, and has borrowed only what suited his purposes. If any of his plays are failures they are precisely those in which he comes nearest to surrendering his personality by following closely a foreign model.

In the concluding chapters, where M. Huszár tries to determine Molière's proper place in the world's literature, he begins by comparing the French dramatist with Lope de Vega. Molière invented the French *comédie*, Lope invented the Spanish *comedia*. Which author has accomplished the greater task? M. Huszár does not hesitate to give the palm to Lope, on the ground that his *comedias* represent a greater advance on the *entremeses* and *autos* of his predecessors than the *comédies* of Molière do on the productions of such men as Desmarets, Scarron, and Pierre Corneille.

Granted Lope's superiority as an innovator, it remains to be seen whether the *comedia* as introduced by him and continued by Tirso, Alarcón, Calderón, and others is superior to the *comédie* as represented by Molière. It is often urged against the *comedia* that it usually consists of

little more than a complicated plot, while Molière devotes himself to the delineation of character. M. Huszár protests against this generalisation and cites a number of *comedias* that are real *comédies de caractère*. After studying Lope's *Acero de Madrid*, Tirso's *Burlador de Sevilla*, and Alarcón's *Verdad sospechosa*, to mention only a few, one can scarcely escape the conviction that the Spaniards have produced types more lifelike than Molière's Harpagon and Tartuffe, for example, whatever defects may exist in the Spanish plays. Again, Alarcón and Tirso show themselves able to depict character without neglecting the plot, as Molière sometimes does.

As to the exactness with which Molière observed and described his contemporaries, he falls behind the Spaniards, whose greatest weakness, perhaps, is their strong local color, the *goût de terroir*, which renders them so hard for foreigners or even Spaniards of a later age to appreciate. In refutation of the claim that Molière has given a complete picture of society, M. Huszár calls attention to the fact that the common people, the financiers, the lawyers, or to descend somewhat, the *entremetteur*, the *courtisane*, and the *chevalier d'industrie*, do not appear in his works. But they are all represented on the Spanish stage.

The Spaniards had a strong sense of humor; the quality that made Cervantes famous was not possessed by him alone. Molière is never humorous in the broad sense of the word. His nearest approach to it is his *esprit gaulois*, which is often too strong for any but a French palate and at other times he falls into mere buffoonery and horse-play.

To summarize M. Huszár's conclusions, which he develops by a train of close reasoning supported by numerous examples, the Spaniards are superior to Molière in the fertility of their inventive genius, as shown in their complicated plots and in the variety of the characters brought upon the stage; furthermore they have a strong sense of humor, which the French lack. They are equal to Molière in the exactness with which they portray their contemporaries. They share with Molière such weaknesses as the repetition of conventional types and factitious endings. Molière is superior in the depth of his philosophical observations and in his clear and logical style.

The relative merits being so nearly equal in

each case, how are we to explain Molière's success and the oblivion into which the Spanish dramatists have fallen? M. Huszár replies:

"Le succès de l'œuvre de Molière, nous l'attribuons, au moins, en partie, à l'universalité de l'esprit français; sa comédie a bénéficié des qualités de cet esprit que le labeur commun d'une foule de grands écrivains a rendu si apte à concevoir toute pensée et à la formuler de manière à la rendre intelligible à tous. . . . Quand on compare Molière à des dramaturges d'autre race, il est juste de considérer les avantages en possession desquels le mit sa naissance: Lope et ses disciples au contraire déployaient des qualités qui tiraient toute leur valeur d'elles-mêmes. Nous donnons donc à ce parallèle cette conclusion qui ne nous paraît pas paradoxale: si l'œuvre de Molière eut une destinée plus glorieuse que celle des Espagnols, il le doit presque autant à sa qualité de Français qu'à son propre génie."<sup>3</sup>

Personally the reviewer can subscribe to this opinion only with reserve. M. Huszár should have named a few of that "*foule de grands écrivains*" who had imparted to French style its lucidity and logical sequence. It is agreed that these qualities explain to a certain extent Molière's success, but it does not follow that he inherited them from his predecessors. Molière and his contemporaries built up the literary tradition which has made French style a model of clearness.

It does not seem to have occurred to M. Huszár that the political development of France and of Spain has affected the popularity of their respective literatures abroad. When a nation is strong politically the attention it attracts along all lines contributes in no slight degree to the vogue of its literature. During the period of Spain's political supremacy the number of persons familiar with its language and customs made the diffusion of its literature easy. The same causes conspired later to spread the knowledge of French literature. In more recent times Germany's political rise has brought with it an increased interest in German literature.

M. Huszár's discussion of originality in his final chapter has not the charm of novelty. The position that an author is justified in taking an old idea if he can impart new force to it by stamping it with the mark of his own genius is hardly disputed now. To the English-speaking public, Shakespeare's superiority over Molière

scarcely admits of discussion. As to Dante and Cervantes, it is evident that they had more creative genius than Molière, but, as M. Huszár himself observes elsewhere, this is not the only point to be considered. It is something of a surprise to see Balzac placed in such illustrious company, but this is a question of taste which does not call for discussion.

M. Huszár's book is well written, his reasoning is sound on the whole, and his knowledge of his subject most thorough. His work is a valuable contribution to comparative literature.

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### SCIENTIFIC GERMAN.

*Introduction to Scientific German.* Air, Water, Light, and Heat. Eight Lectures on Experimental Chemistry. By Dr. REINHART BLOCHMANN, Professor of the University of Königsberg. Edited with Notes and Vocabulary by FREDERICK WILLIAM MEISNEST, Ph. D. New York: Henry Holt and Company, 1906.

*A German Science Reader*, with Notes and Vocabulary. By WILLIAM H. WAIT, Ph. D. New York: The Macmillan Company, 1907.

An introductory text for a class devoted primarily to scientific German should be written in comparatively simple German, and should contain matter of general interest to most of the students. Physics and chemistry, above all other sciences, will appeal in some degree to practically every member of such a class. An excellent book with which to begin a course in scientific German will, therefore, be one which presents in clear and simple language the most important facts of the two sciences mentioned.

Such a book Dr. Meisnest has given us in his edition of eight popular lectures delivered some ten years ago by Professor Blochmann at Königsberg—lectures devoted respectively to (1) a general introduction in which is explained the difference between physical and chemical changes, the characteristics of solids, fluids, and gases, the distinction between alchemy and chemistry, and the

<sup>3</sup> P. 297.